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CITY OF MANCHESTER
ART GALLERY

A Collection of

Worcester Porcelain

on loan from

F. C. Dykes, Esq.

October, 1924

VICTORIA AND ALBERT MUSEUM LIBRARY

No. 59

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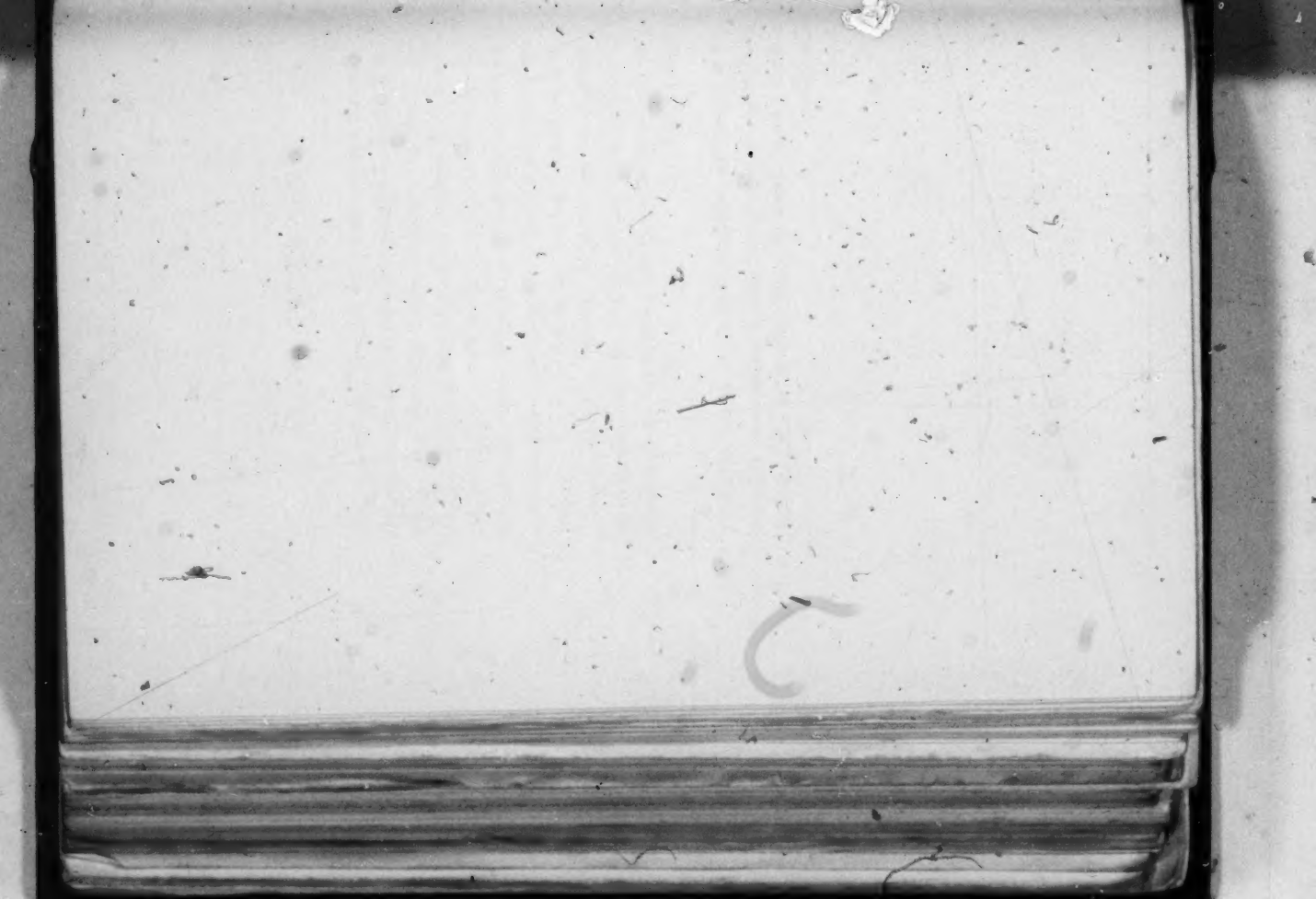
PREFATORY NOTE

The Art Gallery Committee are much indebted to Mr. F. C. Dykes for the loan of that portion of his collection of Worcester Porcelain which illustrates the early coloured decorations in the Oriental style (with special reference to the sources of these Worcester designs) and the method of printing by transfer. The specimens on exhibition are interesting examples of fine craftsmanship and in many cases are exceedingly rare. The section devoted to the transfer printed porcelain, besides containing many rarities, is rich in signed examples of the designs by Robert Hancock, which represent the finest work of this type.

The descriptive catalogue, with its historical preface, is the work of Mr. Dykes and contains new material which should prove of great interest to students and collectors.

L. H



ERRATA

P. 15, twelve lines from bottom, for "RH" read "RJH."

P. 26, four lines from bottom, for "hexagonal" read "octagonal."

P. 42, ten lines from bottom, the last word should be "of."

PREFACE

Introductory

THE present loan of Worcester Porcelain is, with the exception of a few Oriental pieces which have some bearing on the decorations of the English ware, confined to two of the types which were produced during the early period of the factory when the works were controlled by Dr. Wall and Mr. William Davis, namely: transfer printed ware and coloured ware in the Oriental style.

Before dealing in detail with these two types it may be convenient to group the productions of the works during the Wall-Davis period (1751-1783) according to decorative treatment and to give a few indications of the influences to which the styles chosen can be traced.

1751-1783. Blue and White Worcester. Decorations in underglaze blue continued throughout the period. Chinese porcelain was closely copied at first, when the Eastern figures and scenes were often reproduced on delicately fluted shapes or panels outlined by moulded ornament. Later on, when the wares came to be transfer printed in blue underglaze, a more English style developed; copies of sporting prints, English flowers and other homely subjects being used, though prints depicting Chinese figures and garden scenes were evidently popular too, in sympathy with the continuing fashion for Chinese decorations.

1751-1768. Early Coloured Designs. These were originally inspired by simple decorations on Oriental Porcelain, but culminated about 1768 in the rich and varied Worcester-Japan patterns referred to in the catalogue of a sale at Christie's in 1769. A copy of this was brought to light as a result of Mr. Nightingale's search for contemporary records and has enabled us to identify and date many of the patterns then produced.

Artists from the Chelsea factory were known to have found employment at Worcester as early as 1759, and others continued the migration to the more progressive concern during the years that followed; bringing with them, and continuing to use, the designs with which they had been familiar at the London factory.

1756-1774. Decorations by transfer printing over the glaze from line engravings by R. Hancock and other artists. Allied to this group are the designs delicately pencilled in lilac and black (1755-1760).

1768-1783. The period of ground colours with gilt outlined reserve panels, decorated with flowers, exotic birds, Chinese-Chippendale figures, and rich specimens in the styles of Meissen and Sèvres and the later manner of Chelsea.

Occasionally there is a blending of various influences, European and Oriental, but in general the result is harmonious.

The above dates should be regarded as approximate in some cases, but in spite of certain minor reservations they may be taken to indicate the periods during which the styles of decoration referred to were mainly produced.

A specimen dated 1759, having a decoration with primrose yellow ground, has proved the use of this colour at an earlier time than was once thought likely, but such special pieces were uncommon (they were probably the work of some Chelsea artist) and do not affect the conclusion that the principal ground-colour pieces belong to the 1768-1783 period.

It will be noticed that the early coloured decorations in the Oriental style (to date of the 1769 catalogue) and the transfer printed wares 1756-1774 are roughly contemporary. During this early period of manufacture various changes were made in the paste and glaze of old Worcester China, as was the case at other early factories producing soft or artificial porcelain, as opposed to the hard or true porcelain of the Chinese and of some Continental works.

Space will not permit of any detailed account here of the different bodies tried from time to time, but an important point established through recent chemical analysis is the consistent use of steatite, or soapy rock, in early Worcester porcelain from the commencement. This ingredient was not used at the contemporary works except at a small factory carried on from about 1746-1752 at Loudin's Glass House in Bristol. The research

work of Mr. Willam Pountney of that city has established a very close connection between the proprietors of this venture and the original Worcester Porcelain Company, which commenced work at Worcester in 1751, and by 1752 had apparently become sole proprietors of the small concern in Bristol. From the latter date they manufactured only at Worcester, but retained their warehouse at Castle Green, Bristol, for a year or two whilst disposing of their stock of Bristol-made wares.

At the Victoria and Albert Museum, South Kensington, included in the Collection which has just been presented to the nation by Mr. E. F. Broderip, will be found a case devoted to pieces attributed to Loudin's Glass House. Until Mr. Herbert Eccles's recent analyses proved the use of steatite in pieces of doubtful origin, such specimens had been credited in some cases to Bow. It is now ascertained that bone-ash supplied the place of steatite at the London Works.

Mr. Pountney's discovery of the diary of John Heylyn, a Bristol merchant and nephew of Edward Heylyn of the Bow factory, and of contemporary advertisments in Bristol newspapers, has brought to light some interesting facts relating to Bow and the experiments conducted at Loudin's Glass House.

In these local trials young Heylyn probably took more than a passing interest, which may have been responsible for the notice issued from Loudin's in July 1751 to the effect that "for the future no ware will be sold at the

place of manufacture, nor will any person be permitted to enter there without leave from the proprietors."

In the small case of coloured decorations a few pieces are included similar to those exhibited as Loudin's ware in the Broderip Collection, where some of the specimens (blue and white) are marked with the word "Bristol" impressed in the paste, while others, as in two pieces here shown, have an incised cut or cross cut in the paste which is now considered an indication of that factory.

Coloured Decorations in Oriental Taste 1751-1768

The early specimens produced at the "Worcester Tonquin Manufacture," as the works were originally styled, bore painted decorations in the prevailing Chinese taste of the day, though the pieces themselves were often moulded in the form of silversmiths' work of that period.

As the Worcester Porcelain Company was not formed till 1751, by which time two or three English factories were well established, it was necessary for the new concern at first to follow the current fashion rather than create a new one. Hence their artists were largely influenced by the incoming wares from the East, and later, from European factories; but in their adaptations of the prevailing patterns the Worcester decorators usually gave a quality to their work which raised it

above the level of mere imitation, and developed the true Worcester characteristics of restraint and finish, which were sometimes lacking in the work of contemporary factories. Occasionally the decoration of the Chinese Kang-Hsi period (1662-1722) is copied, as in the plate (No. 50) from the service known as "Bishop Sumner's," and again in the cup and saucer with kylin panels (No. 32), though in this case the colour scheme is not so true to its Chinese inspiration. Worcester pieces of eggshell quality bear decorations in the *Famille rose* style (see No. 31), but far more usual are the versions of the later Chinese Mandarin type, sometimes exactly copied to make up Chinese services when these had been damaged in use (see No. 35).

In such cases the Chinese originals, made for export, and lacking the qualities of the great periods of Chinese porcelain, compare unfavourably with the Worcester copy, with its soft rich glaze and good gilding.

Japanese designs in the Kakiyemon taste, such as the well-known Quails and Wheatsheaf patterns were freely used at Worcester, as well as the more ornate Old Imari designs. Old Wheatsheaf pattern, Fine Old Pheasant pattern and Fine Old Japan Star pattern are among the many varieties of Japan designs detailed in the Sale Catalogue of 1769, by which date they had become very free renderings of the originals, and in some cases were combined with ornate gilding of distinctly French feeling, as in No. 27.

In the Collection of Worcester Porcelain formed by the late Mr. R. Drane, of Cardiff, were many interesting link pieces tracing the Worcester patterns, often through Continental and Early English factories, to their Eastern sources. A few patterns are treated on similar lines in the following catalogue.

Pencilled and Transfer Printed Ware.
1756-1774

The decoration of fine porcelain by transfer of impressions from line engravings was introduced at Worcester in 1756 by Robert Hancock who had received his training at the Battersea Enamel Works under Ravenet, the famous French artist. Ravenet came to London about 1745 and, according to Nollekens, "was employed to "engrave copper plates for the manufacturers then in "highest estimation in Chelsea,* under the direction of "Sir S. Janssens, for whom articles were *stamped*, con- "sisting of scrolls, foliage, portrait-subjects and figures "of every description. They and everything from the "hand of Ravenet do him much credit." Hancock had previously learnt mezzotint engraving from Thomas Frye, a proprietor of the China factory at Bow, but it was from Ravenet at Battersea that he learnt to engrave the delicate Watteau subjects and other designs which appear on Battersea enamels and on Bow and Worcester porcelain. On leaving Battersea for Worcester, Hancock appears to have taken his engravings with him and a

* York House, Battersea, is intended.

few impressions appear on Oriental porcelain, probably executed to convince his prospective employers that the process could be used for decorating porcelain as well as enamels. (See Nos. 78-80).

At Worcester he was engaged on a series of portraits of the military leaders of the day—the King of Prussia, the Marquis of Granby, and General Wolfe—while King George II., Pitt, Admiral Boscawen, King George III., and Queen Charlotte were all added to this fragile portrait gallery.

Besides the English character of this style of decoration a special interest attaches to the subjects depicted in many of the prints, reflecting, as they do, the tastes of the mid-18th century. Sports, Customs, as in the May Day subject (No. 98), and Rural Scenes, adapted from well-known pictures and prints as in Nos. 83 and 95, all figure in this record of current interests. We may specially note the group of pieces with prints of garden scenes and bridges in the Chinese style (Nos. 69-73), which indicate the vogue resulting from the publication of Sir William Chambers's *Chinese Architecture*, in 1757. Dr. Johnson wrote an introduction for that work, and among the subscribers were such arbiters of taste as Sir Horace Walpole and "Mr. Reynolds, Painter." Paul Sandby was also a subscriber and supplied some of the plates.

The way had been prepared for this quiet style of transfer decoration by pencilled or hand-painted subjects, having

the appearance of indian ink drawing, or etchings, found on English China of about 1755 (see Nos. 62-67); and earlier by black decoration on Chinese porcelain in imitation of European prints and floral patterns (see No. 54).

Some Bow porcelain seems to have been sent to Battersea for decoration by the transfer method. No. 56 bears a signed version of Hancock's "Tea Party," which occurs on Worcester Porcelain in No. 57 and on a Battersea Enamel Watch Back in the Worcester Porcelain Company's Museum. But it was not till Hancock went to Worcester that the finest results were obtained on porcelain.

Richard and Josiah Holdship, two large shareholders in the Worcester Porcelain Company, appear to have been specially connected with the transfer printing department, and one plate, representing a "Milkmaids" scene, bears the initials R H and two anchors crossed, which indicate a rebus on the surname Holdship. It would seem that only Richard Holdship continued any active control for no further plates indicate Josiah Holdship's name, though the initials and rebus of Richard are frequently found on transfer pieces made during the next few years. In the Derby Art Gallery is an interesting mug, made at the Derby works, and decorated with a transfer print bearing the Holdship anchor and the word "Derby." A portrait mug in the Worcester Works Museum is similarly marked. This is a reminder of the fact that Richard Holdship had severed his connection with the Worcester

works, and in 1764 had transferred his services to Derby "to teach his trade secrets and particularly the art of "transfer decoration" to this rival factory. Duesbury, the proprietor at Derby, does not seem to have taken to this style of decoration, and Holdship shortly afterwards complains that there is "no work for his presses." The method was soon discontinued there. Through the coincidence of their same initials much uncertainty has existed as to whether Hancock or Holdship is indicated where the initials "R. H." occur on transfer printed Worcester porcelain, in conjunction with the anchor.

It seems probable that such initials were intended to refer to Holdship, as is evidently the case in the "Milk-maid," print No. 122, which bears the double anchor, but whether as engraver of the subject, or merely as director of the Department, is not always so clear. Judging from the Derby porcelain examples and from the difference in quality of some transfer subjects on Worcester porcelain it seems that Holdship and Hancock executed certain similar plates. Holdship may have wished to claim credit for some of Hancock's fine engravings, in cases where the anchor and initials accompany the design. Probably Hancock was not permitted to sign his work, but there are several instances where he has either engraved the words "R. Hancock fecit" in the design (see Nos. 77-80 and 100) or added his signature or initials by hand before the impression has been fired (see Nos. 55, 57, 61, 69, 85 and 95). In the case of a portrait of the King of Prussia on a mug in the Schreiber Collection

in the Victoria and Albert Museum, although the impression bears the usual "R. H. Worcester" and the anchor prominently in view, Hancock has added on a shaded scroll at the base of the portrait the words "R. Hancock fecit Worcester,"* which would appear to prove that he executed the work and could not openly claim it.

It seems likely that Holdship was obtaining some unearned credit in the matter, because in the *Gentleman's Magazine* of December, 1757, the lines upon the portrait of Frederick the Great, commencing

> "What praise, ingenious Holdship, is thy due
> "Who first on porcelain the fair portrait drew."

were answered in Berrow's *Worcester Journal* in January, 1758,

> "Hancock, my friend, don't grieve, though Holdship has the praise,
> "'Tis yours to execute, 'tis his to wear the bays."

It may be of interest to compare the two saucers (Nos. 88 and 92) with the subject "L'Amour," one of which is signed by Hancock and the other claimed by Holdship.

Hancock remained at the Worcester factory till 1774, and during the last two years he was one of the proprietors.

Among his pupils were James Ross, who was responsible for several good designs, including that for the Worcester Freemason's Lodge, and Valentine Green.

*A similarly "concealed" signature occurs on one of the mugs, decorated with a parrot and bunch of currants in this case (No. 61).

Hancock did not favour the use of his engravings for the process of underglaze blue transfer decoration, probably on account of the tendency of the colour to run into the glaze, and it was not until later that the underglaze blue transfers took the place of hand work. Even then Hancock's engravings do not appear to have been used.* After he left the factory in 1774 he sold many of these to Robert Sayer, and several plates in Sayer's publications *The Ladies' Amusement or the whole Art of Japanning made easy* and *The Compleat Drawing Book* are identical with transfers upon Worcester porcelain.

The sale catalogue of 1769 describes the transfer decorated pieces as "Jet Enamelled," and if we examine a specimen of that comparatively late date we see that the definite black of the impression is quite different from the delicate shades of sepia, lilac and grey-black which are found in the prints from Hancock's early engravings.

The heavier black was probably employed in the first instance when plates were becoming rather worn, and by this expedient the lack of a fine impression was in a measure concealed. To meet the demand for richer decoration washes of colour were now added over the printed subject, both at the factory and by London enamellers, such as Giles, of Cockspur Street. Occasionally these coloured transfers were used to decorate the panels of important pieces having rich scale-blue ground and gilding. However, it was soon recognised that transfer printing was unsuitable for such bizarre

* No. 60 is a scarce exception.

treatment, and overglaze decoration from line engravings was probably not employed after Hancock left the works, though the underglaze transfer method had by this time entirely superseded hand work for blue and white Worcester.

A Collection of transfer printed porcelain of exceptional interest, formed by the late Mr. Merton A. Thoms, was sold at Christie's in 1910. The illustrations for the transfer section of Mr. R. L. Hobson's *Worcester Porcelain* were mainly selected from that source. A few of these pieces are included in the present loan.

Reference in the following catalogue to the reputed owners of services should be accepted with reserve in the absence of anything but tradition, though, to take one instance, we can well understand Sir Joshua Reynolds's preference for the clear colouring in the "Old Japan" pattern with which his name is associated.

For the admirable reproductions of Nos. 59 and 91 I am indebted to the skill and patience of Mr. Longworth Cooper.

F. C. DYKES

Copyright

CATALOGUE

Case A

Nos. 1—45

Coloured Ware in Oriental Style

Height and Diameter are given in inches

1 SAUCE BOAT, decorated with embossed panels enclosing Chinese river scenes and figures, conventional floral border in dull red round inner rim

2 JUG, decorated with tall oriental figures, finely painted; moulded floral ornament below the spout; incised cross cut in base

3 CREAM JUG, small, painted with birds in embossed panels; floral sprays and insects around inner rim; incised cut in base

4 CUP AND SAUCER, Continental, hard paste, with decoration from which the Worcester pattern on No. 7 is derived

5 CREAM JUG, painted with oriental flowers in embossed panels and with raised ornament in green below the lip

6 BOWL, conventional floral pattern in soft blue, green and red; mark: script W

7 CUP AND SAUCER, from the service presented to Mr. R. Kempthorne by the Worcester Porcelain Company, *circa* 1758; square mark
Ex Drane Coll.

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8 CUP AND SAUCER, Chantilly, painted with a Japanese design of quails and flowering plants, etc.; mark: Chantilly horn in red. Compare Worcester and intermediate versions of this subject (Nos. 9-14)
Ex Barrett Coll.

9 BOWL, Chelsea, with quail pattern decoration
Ex Sheldon Coll.

10 CREAM JUG, Worcester, painted quail pattern by a Bow or Chelsea artist. Illustrated in R. L. Hobson's *Worcester Porcelain*, Pl. 30
Ex Drane Coll.

11 COFFEE CUP, Bow, with quail pattern following Dresden version. Compare No. 15

12 SAUCER DISH, illustrating a Worcester treatment of the pattern

12A CUP AND SAUCER, Worcester, following the Chantilly and Chelsea quail design

13 CUP AND SAUCER, quail pattern in blue, green, red and a greenish brown, similating the gold on Nos. 10 and 11; mark: crescent in gold
Ex Drane Coll.

14 COFFEE OR CUSTARD CUP, similar decoration; mark: crescent in red

15 TEA POY AND COVER, Dresden, quail pattern; mark: crossed swords

16 MILK JUG, decorated with bands of dark blue and, in the spaces, with star-petalled flowers in red and gold. This is the Old Japan star pattern of the 1769 catalogue

17 MUG, cylindrical, ground of primrose on which are two reserve panels in white on which are painted Chinese river scenes in puce; coral red border, sprays of coloured flowers on the yellow ground

17A COFFEE CUP, painted with Chinese figures in colours on a pale yellow ground, probably decorated in London

18 CUP AND SAUCER, the Cup being Chinese and the Saucer of eggshell quality Worcester with an identical decoration of vines and squirrels, pencilled in grey, black, red and gold
Ex Drane Coll.

19 CUP AND SAUCER, fluted and decorated with dragon and crabs in Japan style, coral and gilt borders

20 DESSERT DISH, kidney-shaped, decorated in Japan style with the Fine Old Wheatsheaf pattern of the 1769 catalogue, borders of coral red and gilt, richly patterned
Ex Sheldon Coll.

21 CUP AND SAUCER, early scale-blue ground with reserves defined by scroll gilding, the larger ones each occupied by a Chinese figure and foliage in red and green, the smaller ones by flowers enamelled in red
Ex Bodenham Coll.

22 CUP, decorated with rich Japan pattern; mark: crescent in blue

23 TEA CUP AND SAUCER, scale-blue ground with mirror and vase-shaped panels framed in gilt borders, and painted in colours and gold with floral designs in old Japan style; square mark

24 TEA CUP AND SAUCER, decorated in blue and enamel colours with gilding; four upright bands of dark blue, richly gilt with diaper patterns; in the spaces are flowering plants and wheatsheaves in Japan style; square mark in blue, with a red crescent

25 COFFEE CUP AND SAUCER, powder-blue ground, with fan shaped reserves, enclosing conventional Oriental flowers in colours

26 PLATE, painted in underglaze blue, with red and gilding; the design is a close copy of Japanese Imari, in the centre waves, fish and clouds are conventionally treated; the broad border has six arched panels with flowers, fences, etc.; in the space above are gilt floral scrolls on a deep blue ground; D 8¾. The British Museum has a Japanese dish with the original design
Ex Drane Coll.

27 TEA CUP AND SAUCER, decorated in blue and enamel colours, in Old Japan style, with rich gilding on the blue, suggesting French influence; square mark

28 JUG AND COVER, decorated with bands of dark blue with gilding and medallions, and in the spaces with Japan designs in the Hizen taste, introducing a long tailed bird on turquoise coloured stump; square mark. This design figures on the service made for Sir Joshua Reynolds. Compare the earlier Chelsea version No. 48.

29 TEA CUP AND SAUCER, decorated in underglaze blue and enamel colours with gilding. This is the Old Mosaic Japan pattern of the 1769 catalogue. Mark: copy of Chinese characters in blue, enclosed in double ring

30 DISH, small, moulded in form of rose leaves, buds and stem handle; over which is another Japan design; square mark

31 CUP AND SAUCER, with decoration in style of Chinese *famille rose*

32 CUP AND SAUCER, with scalloped sides and rim, and wavy edge, painted in enamel colours and gilding in Chinese *famille verte* style; the four arched panels painted with Chinese monsters and tables with vases of flowers; square mark

33 CUP AND SAUCER, with conventional floral design in oriental style

34 CREAM JUG, decorated in enamel colours with Chinese lady weaving.
Ex Sheldon Coll.

35 TEA CUP, Chinese, with Worcester coffee cup of identical Mandarin design

36 PLATE, decorated with panels in enamel colours, with a Chinese lady spinning

37 SUCRIER AND COVER, decorated with a scarce Worcester design, copied from an Imari original

38 BOWL, decorated with an early version of the design variously known as the Spiral, the Catherine Wheel and Queen Charlotte's pattern. This decoration is found on Chinese porcelain. Note the use in this case of French enamel blue; later, underglaze dark blue was used

39 CREAM JUG, with Japan design in blue, red and gilt

40 IMARI BOWL, with radiating panels having diaper designs and chrysanthemum medallions of pale apricot red and gilding from which the Worcester patterns Nos. 41 and 43 were adapted

41 CREAM JUG, with Imari pattern evolved from Oriental design as on No. 40

42 CUP, oriental, hexagonal. Its decoration gives the source of design on Nos. 43A and 43B

43A COFFEE CUP Chantilly, with same Chinese figures and flower decoration

43B COFFEE CUP, Worcester's version of the same design

44 VASE, Japanese, to illustrate decoration of the Kakiyemon type, which was copied at Bow, Chelsea and Worcester

45 CREAM JUG, decorated with French enamel blue bands and slight floral design in the Japanese style of No. 44

Case B
Nos. 46—133

Coloured Ware in Oriental Style and Pencilled and Transfer Printed Ware

46 PLATE, Japanese, with design afterwards developed at Chelsea and Worcester (see Nos. 47 and 52)

47 PLATE, Chelsea, in the style of Japanese Imari; mark: an anchor in blue. Compare Worcester version No. 52
Ex Drane Coll.

48 PLATE, Chelsea, octagonal, decorated with an old Japan pattern introducing the long-tailed bird which later occurs in the Reynolds pattern. Compare No. 28

49 PAIR OF CUPS, Chinese, hexagonal, of Kang-Hsi period, illustrating the type of decoration from which the Worcester pattern No. 50 was derived

50 PLATE, decorated in the style of Chinese *famille verte* with design commonly attributed to Bishop Sumner's service

51 PLATE, with intricate Japan design carried out in subdued enamel colours with rich gilding: mark: crescent in gold

52 PLATE, with ornate Japan pattern copied from the Chelsea plate No. 47; mark: an anchor in blue (very rare on Worcester china)
Ex Drane Coll.

53 COFFEE CUP, pencilled decoration in black relieved by slight gilding, derived from decoration on Chinese porcelain in style of No. 54

54 CUP AND SAUCER, Chinese, with pencilled design of flowers, grasshopper and butterfly and hexagonal patterned borders in grey-black

55 MUG, cylindrical, decorated with sepia print of engraving "Haymakers resting by a stile," signed *R. Hancock fecit*; H 3¼

56 CUP AND SAUCER, Bow, with red-brown print of Hancock's "Tea Party" engraving; cup signed *R.H.f.*

57 CUP, with grey-black print as on No. 56 and also on a Battersea enamel watch-back at Worcester Works Museum, signed *R.H.f.* Illustrated in R. L. Hobson's *Worcester Porcelain*, Pl. 53, Fig. 5
Ex Merton Thoms Coll.

58 MUG, cylindrical, decorated with print in deep brown from engraving by Hancock of a parrot and branch of currants; H 4⅝. Compare No. 59

59 PLAQUE, oval, Battersea enamel, decorated in grey-black with print from Hancock's engraving, afterwards used on Worcester porcelain. Compare No. 58 and see frontispiece

60 MUG, cylindrical, decorated in underglaze blue from second version of the parrot and currants subject as on No. 61. A rare example

61 MUG, cylindrical, decorated with print in sepia from engraving of parrot and branch of currants, signed *R. Hancock fecit* along lower branch; H 4½. This print differs slightly from the first version which appears on Nos. 58 and 59

62 TEA CUP AND SAUCER, pencilled decoration in black of Chinaman riding a buffalo; pine tree, &c.

63 COFFEE CUP, painted *en camaieu* in mauve. Probably Bristol-Worcester

64 SAUCER DISH, small, pencilled in grey-black with Chinese river scene

65 CUP, Chelsea, decorated with pencilled design in the Chinese style

66 COFFEE CUP, pencilled, with Chinese garden scene

67 Tea Cup and Saucer, from the same service
The group Nos. 62—67 illustrate some of the hand-work decorations in favour when transfer printing was introduced.

68 Cream Jug, printed in sepia with Italian view with classical ruins in landscape; H $3\frac{1}{2}$

69 Coffee Cup and Saucer, printed in style of Pillement's engravings, with Chinese figures under an awning; saucer signed *R. H. fecit.* Illustrated in R. L. Hobson's *Worcester Porcelain*, Pl. 53, Fig. 4
Ex Dubourg (late Nightingale) Coll.

70 Coffee Cup, printed with a Chinese figure design after Pillement, painted over in colours

71 Mug, inverted bell-shaped, printed in grey-black, with Chinese garden scenes and figures; H $4\frac{3}{4}$. Illustrated in Hobson's *Worcester Porcelain*, Pl. 48, Fig. 9
Ex Merton Thoms Coll.

72 Teapot and Cover, printed and painted in sepia with Chinese garden scenes, fantastic bridges and Chinese figures, from plates by Hancock; H $4\frac{1}{8}$

73 Mug, cylindrical, printed in sepia from fine line engravings by Hancock, with a tall lady in pseudo-Chinese costume playing with a bird and resting against an elaborate Chinese Chippendale bird-cage; a cockatoo on an ornate perch above her head; on the reverse another Chinese lady of abnormal height attended by umbrella-bearer and child: H $4\frac{1}{2}$ D $3\frac{1}{4}$

74 MUG, printed in grey-black, from plates by Hancock, with bust portraits of King George III and Queen Charlotte, probably to commemorate their marriage and coronation, 1761
Ex Merton Thoms Coll.

75 MUG, printed in black with half-length portrait of Frederick, King of Prussia, from plate by Hancock; signed *R. H. Worcester* with anchor and dated 1757

76 MUG, cylindrical, with portrait printed in sepia of King George II by Hancock; signed *R. H. Worcester* with anchor

77 TEACUP AND SAUCER, decorated with fine prints from a Hancock "Tea Party" engraving, first printed on Chinese porcelain, on his leaving Battersea, to prove the process equally suitable for china and for enamels, cup signed *R. Hancock fecit*, saucer *R. H. Worcester* with anchor. Compare Nos. 78-80

78 BOWL, Chinese porcelain, decorated with the same prints as No. 77 with the addition of painted colour-wash and slight gilding, signed *R. Hancock fecit*

79 CUP AND SAUCER from the same service, cup signed *R. Hancock fecit*
Ex Drane Coll.

80 TEACUP, Chinese, decorated from the same engravings but without added colour, signed *R. Hancock fecit*
Ex Merton Thoms Coll.

81 TEACUP AND SAUCER, printed in sepia with a scroll cartouche, the centre painted with coat of arms of Wilson and Langton in colour with crest above. Early work of Hancock

82 BOWL, pencilled in grey-black with design in the Chinese manner; *circa* 1750-1755, D 6

83 MUG, cylindrical, printed in black from plates by Hancock after Gainsborough's painting "The rural Lovers" and a milking scene taken from "A view of Wooburn," engraved by Luke Sullivan and dated 1759. An engraving of the first subject was afterwards published by Robert Sayers in 1766 on Pl. 89 of *The Artist's Vade Mecum*. *Circa* 1760, H 3½

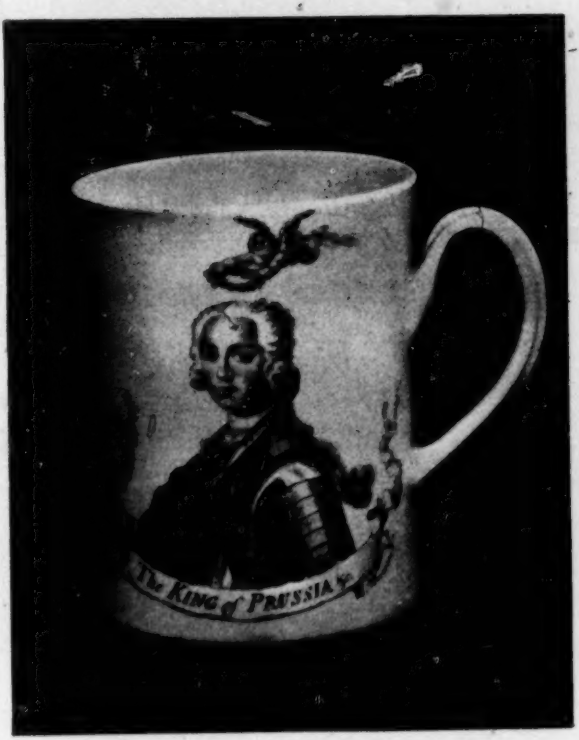
84 BOWL, decorated in black on the outside with three rural subjects: milkmaids, haymakers, and a piper performing before a lady; on the inside with a group of swans; mark: crossed swords

85 TEACUP AND SAUCER, decorated in sepia with print of lady and gentleman taking tea in a garden
Ex Drane Coll.

86 MUG, cylindrical, printed in black with bust portrait of General Wolfe (1727-1759), adapted from Richard Houston's engraving after a sketch by Captain Harvey Smith; H 3⅜

87 CREAM JUG, moulded in relief and printed in sepia with rural subjects by Hancock

88 TEACUP AND SAUCER, printed from Hancock's plates in the French style, subject known as "L'Amour"; saucer signed *R. Hancock fecit*



No. 91

89 MUG, cylindrical, printed in grey-black with a three-quarter length portrait of Admiral Boscawen and a shield with his arms in the midst of a naval trophy, and a print of two men-of-war on the reverse; H $3\frac{3}{4}$. This mug was probably made to commemorate the taking of Louisbourg in 1758

90 VASE, oviform, printed in sepia with an equestrian portrait of King George II and on the reverse with designs after Jean Pillement and a group of war vessels; signed *R. H. Worcester*, with anchor; *circa* 1758, H $10\frac{3}{4}$

91 MUG, cylindrical but slightly incurving, printed in grey-black, from a plate by Hancock, with a bust portrait of Frederick, King of Prussia, which differs in several respects from the familiar one of 1757; signed *R. H. Worcester* with anchor; probably executed in 1756, H $3\frac{3}{8}$. See illustration

92 COFFEE CUP AND SAUCER, with subject "L'Amour"; saucer signed *R. H. Worcester*, with anchor. Compare No. 88

93 DISH, leaf-shaped, moulded and veined on inner surface upon which, as a reserve, is a partly unfurled scroll in relief, its plain surface decorated with a drawing in grey-black of a rural scene with a classical ruin on the left, near which are a lady and gentleman seated, the former with a song book in her hands from which she appears to be singing to the flute accompaniment of her companion; *circa* 1755

94 TEACUP AND SAUCER, with red-brown transfer subject adapted from Watteau's painting "La Cascade." The paste and general style of these pieces suggest the work of a contemporary Liverpool factory whose porcelain was decorated with prints by Sadler and Green

95 TEACUP AND SAUCER, printed in sepia with the same subject as No. 94; saucer signed *R. Hancock fecit*

96 BOX, Battersea enamel, with black transfer decoration

97 TEACUP of eggshell quality with prints of "Milkmaids in a Farmyard" from plates by Hancock

98 MUG, cylindrical, printed in grey-black on one side with a farmyard subject and on the other with a group after a painting by Francis Hayman known as "May Day," formerly in one of the boxes at Vauxhall Gardens, (this interesting observance is referred to in Smith's "Book for a Rainy Day" and Hone's "Every-Day Book" Vol. 1); *circa* 1760, H 5

99 MUG, inverted bell-shaped, painted on the front with a cartouche bearing shield of arms with crest above; on either side are classical ruins in lilac, *circa* 1760. The decoration is identical with that on a larger mug in the Dyson-Perrins Collection. Illustrated in R. L. Hobson's *Worcester Porcelain* Pl. 54, Fig. 5, the intermediate mug of this set being No. 385 in the Frank Lloyd Collection.

100 COFFEE-CUP, shaped, with "Tea Party" and other garden scenes; signed *R. Hancock fecit* in the design

101 COFFEE-CUP, shaped, printed with cartouche bearing arms of Wilson and Langton, and Hancock's "Tea Party" on the reverse

102 TEAPOT AND COVER, printed in black with poultry and other birds

103 TEA CUP AND SAUCER, Chinese porcelain, pencilled with design in black and colours of Chinaman riding a cow, etc.; black latticed border. Compare Nos. 62 and 104

104 CUP AND SAUCER, Worcester and Bow respectively, with similar subject, outlined in print and painted in colours

105 DISH, Chelsea, fluted, painted in puce with flower-sprays and insects; two shaped panels enclose river views with classical ruins; *circa* 1755, D 6¾

106 COFFEE CUPS, decorated from Hancock's "Italian
107 views" with classical ruins (Worcester's response
108 to the prevailing interest in Roman antiquities) on the lines of the Chelsea specimen No. 105

109 COFFEE CUP, decorated with print by Hancock of milkmaid scene

110 CUP AND SAUCER, decorated with print of landscapes in Dutch style

111 SPOON TRAY, printed with Chinese garden and with painted diaper border in sepia

112 SPOON TRAY, printed in black after a design by Jean Pillement

113 CUP AND SAUCER, of eggshell quality, printed in grey black, with the design of a landscape with fountain near which a man is teaching a girl the flute. Illustrated in R. L. Hobson's *Worcester Porcelain*, Pl. 51, Fig. 3
Ex Merton Thoms and Nightingale Colls.

114 CUP AND SAUCER, printed in grey-black with Italian views, each piece bearing distinct subjects

115 MUG, cylindrical, printed in grey-black with half-length portrait of William Pitt, Earl of Chatham, from plate attributed to Hancock after William Hoare's painting now in the National Portrait Gallery; H 3½

116 MUG, inverted bell-shaped, printed in grey-black with half-length portrait of Frederick, King of Prussia; on the reverse a figure of Fame blowing two trumpets, and in front a trophy of arms and inscribed flags relating to various battles. This specimen is of the usual type signed *R. H. Worcester* with anchor, and dated 1757; H 3⅝

117 MUG, cylindrical, with similar decoration to No. 116 except that the top name on the centre flag appears there as "Welham" and in this print as "Russians." This is probably the earlier version. Signed and dated as No. 116; H 3½
Ex. Drane Coll.

118 SNUFF BOX, Battersea enamel, oblong-oval, decorated in grey-black with transfer printing; on the lid a rural scene with figures, and on the sides, set in ornate scroll framing, smaller prints, one picturing a girl dancing with a gentleman seated on her right and behind him the fiddler. Similar prints are illustrated on Pl. 32 in R. Sayer's *Ladies' Amusment*, 2nd ed. Compare subject "The Minuet" on Tea Poy No. 119

119 TEA POY AND COVER, fluted ovoid body, printed in puce from Hancock's plates; on one side "The Minuet," and on the other the subject known as "L'Amour"

120 JUG, Herculaneum Pottery, Liverpool; creamware, decorated with black printed transfer of "The Death of General Wolfe," adapted from Sir Benjamin West's picture; H 7⅛. This specimen illustrates the use of transfer printing on pottery of *circa* 1780
Ex. F. B. Goldney Coll.

121 MUG, inverted bell-shaped, decorated in grey-black with print from Hancock's portrait of George II.; ships and a military trophy with a partly unfurled scroll disclosing the word "Liberty." This is probably part of the Motto of the Beef Steak Club—"Beef and Liberty"; signed *R. H. Worcester* with anchor; H 5¾

122 MUG, cylindrical, decorated with print "Dairymaids in a farmyard," bearing the scarce double-anchor and monogram, which probably refer to the brothers Josiah and Richard Holdship; a saucer dish in the Merton Thoms Coll. was similarly inscribed; H 5½

123 PUNCH BOWL, printed in black and with gilt edge; on the outside a continuous landscape with a fox hunt in progress, on the inside four sporting subjects; *circa* 1770; D 9

In the sale catalogue of 1769 one of the lots is "a beautiful bowl with fox chase, jet-enamelled, and a large jug."

124 MUG, cylindrical, printed in black with a bust portrait of General Manners, Marquis of Granby, who commanded the British forces in Germany; the portrait flanked by figures of Fame and Mars, probably commemorating the victory at Minden. 1759; H 4¾

125 Mug, inverted bell-shaped, printed in black; on one side a group of figures angling in a park, taken from W. Woollett's engraving, "A view of "the Gothic Tower in the garden of His Grace "the Duke of Argyle at Whitton in Middlesex,' on the other side a subject adapted from Antoine Watteau's painting "La diseuse d'Aventure"; "Mary Gunnis" and scroll ornament in black painted between the printed subjects; H $4\frac{3}{4}$

126 Mug, cylindrical, printed in grey-black with Hancock's engraving of Shakespeare, after the monument in Westminster Abbey; on either side are figures emblematic of Tragedy and Comedy; H $5\frac{1}{8}$
Ex Drane Coll.

127 Dish, leaf shaped, printed in grey-black with gilt edge; in the centre a panel of classic ruins surrounded by sprays of flowers, the work of James Ross
Ex Drane Coll.

128 Saucer Dish, with gilt edge, decorated in centre with painting of an actor in costume
Ex Drane Coll. Mr. Drane's note affixed reads "I think this may represent Harry Woodward and be painted by R. Hancock the Engraver." See A. R. Ballantyne's *Robert Hancock and his Works* P. 32, No. 31

129 Bow Plate, painted in red with cusped border and printed in the same colour with the subject of Aeneas carrying Anchises from the burning ruins of Troy; border of rococo scroll work and ribbons

Transfer decoration probably applied at Battersea, possibly from a design by Ravenet

Ex Schreiber, Franks, Edkins, Nightingale and Sheldon Colls.

130 Saucer Dish, moulded in relief and painted in delicate colours with landscapes, butterflies and flowers. Compare painting on Mug No. 99, probably by the same artist

131 Saucer Dish, printed in black with birds and a dovecot, the latter indicating the Chinese vogue in garden ornament; the subject engraved by Hancock. Illustrated in R. L. Hobson's *Worcester Porcelain* Pl. 53, Fig. 1

Ex Edkins and Merton Thoms Colls.

132 Saucer Dish, decorated with black print from transfer of a classic ruin in a landscape, painted over in green, blue, yellow and red and gilt; D 7⅛

Ex Drane Coll.

133 Saucer Dish with shaped edge, decorated with full-length portrait of Frederick, King of Prussia, with a battle scene in the back-ground, printed in sepia from a plate by Hancock; signed *R.H.*, *Worcester* with anchor and dated 1757; D 7

Ex Nightingale Coll.

Some Books Dealing with the Period

Ballantyne, A. R.

"Robert Hancock and his Works" 1885

Binns, R. W.

"A Century of Potting in the City of Worcester" 1877

Binns, W. Moore

"First Century of English Porcelain" 1906

Burton, William

"A History and Description of English Porcelain" 1902

[Robert Drane]

"The Collection of Old Worcester Porcelain formed by the late Mr. Robert Drane, exhibited by Albert Amor" 1922

Green, Valentine

"A Survey of the City of Worcester" 1764

Hobson, R. L.

"Worcester Porcelain" 1910

"Catalogue of the Frank Lloyd Collection of Worcester Porcelain" 1923

"Guide to English Porcelain in the British Museum" 1923

King, W.

"Chelsea Porcelain" 1922

Nightingale, J. E.

"Contributions towards the History of Early English Porcelain" 1881

Pountney, W.

"Old Bristol Potteries" 1920

RACKHAM, BERNARD
"Catalogue of the Schreiber Collection" Vol. I. 1915
"Catalogue of the Herbert Allen Collection" 1923

RACKHAM, BERNARD and HERBERT ECCLES, F.C.S.
"Analysed Specimens of English Porcelain" 1922

ROUQUET, J. A.
"L'Etat des Arts en Angleterre" 1755

TURNER, W.
"Transfer Printing on Enamels, Porcelain and Pottery" 1907

SOME REPRESENTATIVE COLLECTIONS OF WORCESTER PORCELAIN

SCHREIBER COLLECTION
Victoria and Albert Museum, South Kensington

HERBERT ALLEN COLLECTION
Victoria and Albert Museum, South Kensington

BRODERIP COLLECTION
Victoria and Albert Museum, South Kensington, includes a Bristol-Worcester Section of especial interest

FRANK LLOYD COLLECTION
British Museum, includes important examples all all the "coloured-ground" decorations and many interesting specimens from the Drane Collection

DYSON-PERRINS COLLECTION
This great collection is not accessible to the public though many of its important pieces are finely illustrated in R. L. Hobson's *Worcester Porcelain*

WORCESTER PORCELAIN COMPANY'S MUSEUM
contains an interesting collection of all periods of their wares

VICTORIA AND ALBERT MUSEUM LIBRARY